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ABSTRACT

The curriculum outlined in this document was designed for the creative teacher to use in a learning environment which encourages pupils to experiment, to explore, to develop a positive self-image, and to express ideas freely and without fear of losing dignity. This document defines 19 drama skills and describes drama activities, with suggested procedures, for the following: choral speaking, discussion, dramatizations, flannelboard, listening, oral interpretation, parliamentary procedure, puppetry, storytelling, and talks. A four-step process for conducting drama activities is also outlined. (JM)

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DRAMA

PROMPT BOOK

GUIDELINES FOR THE TEACHER

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GOAL

To develop in all students attitudes, knowledges and skills of drama as they relate to man and his environment

GENERAL OBJECTIVES

To encourage appreciation of and critical response to aesthetic experience

To provide opportunities for every pupil in the various art forms

To enhance the student's self-concept

To provide an atmosphere conducive to creativity

To stimulate thought processes and use of the imagination

To provide opportunities to enable the pupil to appreciate different life styles and to form values within a cultural, physical, psychological, and social context

To provide instructional activities which develop basic drama and speech skills

To understand and appreciate the origins of our democratic society and an individual's rights and responsibilities in that society

OVERVIEW

This curriculum is designed with the excited, creative teacher in mind. The basic approach is one of self-discipline and creativity. The degree of success of this program is determined by the teacher's imagination and creativity. The teacher who provides a learning environment which offers opportunities for pupils to experiment, to explore, to develop a positive self-image, and to express ideas freely and without fear of losing dignity is setting the stage for many creative contributions of pupils.

Through a dramatic approach to literature and life situations the pupil is assisted in understanding and appreciating the origins of our democratic society and an individual's rights and responsibilities in that society, is afforded an insight into understanding other personalities and is provided experiences which foster creative and independent thinking

This is not to say that the teacher sets no boundaries in a classroom. The wise teacher recognizes that creativity does not exist in chaos and perceives when boundaries in which pupils operate need to be restricted. There are times when pupils need little guidance in their sphere of action. At such times boundaries are enlarged.

Although the outlines and suggested activities are to be followed to achieve the necessary results, the creative teacher is encouraged to consult other resources and to adapt the material to suit her individual classroom and personality.

DRAMA SKILLS

1. Acting: Projecting to an audience a character, in a prescribed role, consistent with other characters, situations, properties, and costumes.
2. Characterization (Role Playing): Investigating through structured experience a character's physical movement, thought processes, manners and speech patterns. Often accomplished by role playing.
3. Concentration: Focusing intellectual capacities toward a given problem with little regard for internal or external distractions.
4. Creative Expression: Communicating through the use of imagination, independent thinking, physical and oral expression.
5. Demonstration Techniques: Communicating information accompanied by visual aids that supplement and reinforce the information.
6. Discussion Participation: Responding with skill and sensitivity to situations, group interactions, topics under discussion.
7. Imagination: Formulating images and concepts from stimuli from a given environment.
8. Individual Presentation - Formal: Presenting a researched, structured, and rehearsed speech or drama activity that can be evaluated by previously determined standards.
9. Individual Presentation - Informal: Presenting a non-structured presentation activity that a student draws from his previous knowledge and experience which may or may not be evaluated.
10. Interpersonal Interaction: Using skill and sensitivity in dealing with other people, whether in an imaginary dramatic situation or

the real classroom. Being aware of what people are like and how they operate in groups.

11. Interpretive Reading: Reading orally with skill and sensitivity to the rhythm, inflection, meaning and beauty of the language. Example: Reader's theater.

12. Listening: Becoming aware of sound sequences and giving meaning to them. (See SRA Listening Skills.)

13. Narrative Skills: Demonstrating an ability to link together real or imaginary incidents in such a way as to achieve a predetermined effect.

14. Observation: Receiving and interpreting sensory stimuli of a given environment, real or imaginary.

15. Oral Expression: Communicating with others verbally as well as showing sensitivity to the communication process. In general, a skill and sensitivity to intonation.

16. Organizational Procedures: Communicating in a logical, orderly and impartial manner. Parliamentary procedure would be included.

17. Physical Expression: Using the body to initiate and or reinforce communication, with or without verbal utterances.

18. Research Techniques: Locating, recording, and organizing information pertinent to an activity.

19. Vocabulary and Language Development: Increasing word capacity as well as learning the effective use of appropriate language.

MAJOR ACTIVITIES

Drama in the Tulsa Public Schools is a broad-based program encompassing the drama objectives listed earlier. These objectives are realized through implementation of the drama activities contained in this prompt book.

On the following pages each drama activity is defined, its values are explained, suggested procedures for conducting the activity are offered, and evaluations are outlined where applicable.

CHORAL SPEAKING

Choral speaking is a group oral interpretation with emphasis on the blending of sounds and voices and the use of timing to contribute to an effective presentation. There are several terms used to denote the art of speaking together. Some are verse speaking, choral reading, unison speaking, choric speech and choral speaking.

Some of the values of choral speaking are as follows:

1. Choral speaking provides an opportunity for the timid child to express himself and achieve a freedom he cannot attain in solo work.
2. Choral speaking offers another facet of poetry when it is read aloud. Pupils take pleasure in listening to the varied interpretations of many types of literature.
3. Choral speaking provides for mass training in speech. It trains for clear, rhythmical, meaningful speech. It affords a time and place for good diction. Group participation allows the teacher to encourage clarity in speech and interest in speech self-improvement without calling attention to the sensitive child.
4. Choral speaking experiences increase the range of vocabulary of the pupils participating.
5. Choral speaking improves the daily speech habits and helps to develop speech personalities.
6. Choral speaking enables the pupil to become interested in the meaning of words, phrases, sentences and expressions rather than rote memorization.

7. Choral speaking activities provide opportunities for creativity when pupils are allowed to experiment with various arrangements of interpretation.
8. Choral speaking activities provide for word study in a meaningful context. As pupils discuss various selections in order to interpret them, they begin to understand how words have meaning in the light of the background in which they are used.
9. Choral speaking activities give pupils practice in leadership. They may lead their classmates in group speaking, in announcing the selections of a program, or in interpreting materials to be used.
10. Choral speaking may vary from simple to complex in structure. In straight unison speaking very little variety is attempted because of the small range of voice differences. A speaking chorus may be made up of various sections, like an orchestra, where each makes a sensitive contribution to a perfect blend.

Some of the different forms of choral speaking are noted as follows and are placed in sequential order from less difficult to more difficult:

1. The refrain - A simple type of response in which the group comes in as a whole on the repeated line or lines in each verse.
2. Two-part choral speaking - The group is divided into two parts to provide contrast, parallels or characterizations. Lyric poems lend themselves to this type of choral speaking.
3. Sequence work - Individuals or small groups each add a detail or an image to the total idea. Details are built up to a conclusion.

4. Cumulative work - This involves individual voices, or groups of similar voices, combined one after another to achieve a cumulative effect. Voice quality is used to achieve an interpretative effect. As more voices are added, not only is the volume greater, but a more significant climax is achieved by the expressive use of the voice.
5. Unison work - The entire group speaks together as one voice. For elementary pupils short poems are more desirable in unison work. Unison work should be done when the choir has had sufficient experience and practice. One of the dangers of unison speaking is a sing-song effect.

Some suggestions for the director of the speech choir are as follows:

1. Directing should be arranged so that attention is not drawn to the director. This may require the teacher to direct from the back of the room or to remain seated in a place that is not obtrusive.
2. Pupils who direct must be able to follow the basic principles of leading. Pupils should direct in a position that will not detract from the interpretation of the selection.
3. Hand movements of the director should aid the choir, but not serve as a distraction.
4. The director's voice should never overshadow the interpretation of the choir. There may be a blending of the director's voice as needed within the choir.
5. The choir should be attentive at all times and alert. The director should strive for unity of thought, feeling, articulation, pitch, and inflection.

DISCUSSION

Discussion is a group process of communication through which attitudes, habits and skills can be developed that will allow pupils to participate effectively in problem-solving and social situations. Effective discussion is vital to a democratic society where a free spirit of inquiry and mutual respect for individual contributions are fundamental to its growth.

Discussion in the elementary drama program is divided into two types, informal and formal. Informal discussion is a group process which involves the entire class with the teacher usually taking the role of leader. Pupils are encouraged to enter the discussion by asking a question, expressing an opinion or point of view, or presenting a problem for possible solutions. Mutual respect and acceptance of all contributions will be observed.

Conversation is another form of informal discussion. It is talking on a subject of common interest in a pleasant, sociable manner. Participation in conversational activity allows the pupil to develop resourcefulness and originality of thought. He gains the ability to talk about interesting things, to fit the conversation to the occasion, to present ideas in the proper sequence, to hold to the subject, to change the topic of conversation. He learns to converse with poise, to use more effective words and a greater variety of words, and to use past experiences that are appropriate. Pupils are encouraged to observe certain courtesies in their conversations. Some of these are:

Avoid monopolizing the conversation.

Include everyone in the group when making a remark.

Be tactful in expressing an opinion.

Discriminate between personal and impersonal conversation.

Avoid inordinate curiosity about the personal affairs of others.

The teacher should encourage every pupil to participate. He should encourage, but not push, slow, shy, pupils. He should strive for spontaneity, but should not permit aimless talk. All conversations are not serious discussions; some are light and humorous, but none are without aim. Talking in an enthusiastic, interesting manner, observing naturally all the necessary courtesies is the main goal of informal discussions.

Formal discussion is a group process held before an audience in which members hold an organized discussion for the purpose of informing, solving a problem, or presenting opposing views. This may include the panel discussion, the symposium or debate.

The panel discussion is a conversation held before an audience. The panel members, under the leadership of a chairman, hold an organized discussion of a subject or problem. They try to define the problem, consider the issues connected with the problem, and talk about possible solutions. Each member can talk, ask questions or offer argument, but no prepared speeches are given. Panel members may need to study the discussion topic beforehand. The audience is allowed to ask questions after the panel discussion.

The symposium requires prepared talks within a given amount of time by a small group of people with different points of view about a single subject. There is a discussion chairman who introduces the subject and the speakers. When each speaker has given his speech, the audience may raise questions, introduce new ideas, and agree or disagree with the speakers.

Debate differs from the symposium and the panel because it is a more formal kind of discussion and calls for more preparation in advance. It is an organized argument where two opposing teams try to convince the audience that their side is right and the other side is wrong. A debate difiers from other discussions because it is a contest with a winning and a losing side. An example of the traditional pattern of debate with two speakers on each side is as follows:

Constructive Speeches (four minutes each)

1. First affirmative
2. First negative
3. Second affirmative
4. Second negative

Rebuttal Speeches (two minutes each)

1. First negative
2. First affirmative
3. Second negative
4. Second affirmative

The constructive speeches offer the speakers an opportunity to build a case for their side, and the rebuttal speeches give each a chance to attack and answer the other team. A debater must be prepared to speak on either side of the question, whatever his feelings may be. A time-keeper is needed to time the speeches. Also, judges are needed to vote on which side presents the best case. A formal debate may be somewhat mature for the average elementary pupil, but is within grasp of the above-average student.

An effective discussion leader must:

1. State the problem or question correctly and in a manner that the class members can understand.
2. Encourage all class members or all discussion speakers to participate.
3. Summarize important points brought out along the way.
4. Keep the discussion progressing.
5. Give a good summary and conclusion at the end of the discussion session.

Within a discussion group each participant should do the following:

1. Understand the problem.
2. Contribute his share of information and ideas.
3. Listen attentively and critically.
4. Have an acceptable attitude toward suggestions.
5. Keep in mind the purpose of the discussion.
6. Avoid giving opinions in a personal manner.
7. Practice the principles of acceptable speech.

A responsive audience must:

1. Be attentive, courteous, and critical in its listening attitudes.
2. Be responsive during the question-and-answer session.
3. Show during the discussion that it understood the problem clearly.
4. Cooperate with the discussion leader.
5. Seem satisfied with the closing summary of the discussion.

DRAMATIZATIONS

DRAMATIC PLAY

Dramatic play is the projection of a child into an imaginary environment or situation which is not intended for audiences or for evaluation. The activity may have no beginning and no ending. It may last only a short while or continue over a lengthy period. It may or may not be repeated. Dramatic play may be as short and simple as putting a doll to bed or as complicated as a child assuming the role of a teacher and teaching an imaginary class. The teaching activity might be so fascinating to the small player that he repeats it every afternoon at home for weeks.

Through dramatic play the child has an opportunity to experiment with different characters, occupations, and interpersonal relationships. Furthermore, the child learns to express his own most pressing needs, to release impulses which are unacceptable, to reverse the roles usually taken, and to try to solve problems and to experiment with solutions.

A child may play alone even though he is with other children. Each child in the group is having a personal experience. However, many times these activities merge and the personal experiences become group experiences. The small girl who teaches an imaginary class might acquire a class of real children.

In the child's simple dramatic play, qualities of form and evidence of skill appear, and from these beginnings more complex dramatic skills develop.

A kit which motivates pupils to indulge in dramatic play in a classroom situation is On Stage: Wally, Bertha and You, Combined Motivation Education Systems, Inc., 1971, Distributed by Encyclopaedia Britannica.

PANTOMIME

Pantomime is the art of conveying ideas through the use of coordinated, sequenced bodily movement without using words. It is the universal language of man in that all through the ages communication has taken place through bodily actions. Understanding was reached through pantomime long before tonal sounds or words became symbols for communication. Pantomime is a component of many drama activities.

Children enjoy pantomiming. It is an excellent way to begin creative dramatics for the young child. It is beneficial for the older child because it encourages the use of the entire body and relieves the player from having to think of dialogue.

Group pantomime for the most part should precede individual work. When the entire class works at one time, self-consciousness disappears and involvement is more readily accomplished. Music can be used to set the mood for a pantomime and to help in encouraging the pupils to participate.

Values of Pantomiming:

1. Pantomime provides release from body tensions so that poise and self-confidence can result.
2. Pantomime sharpens perception, stimulates imagination, develops the powers of concentration and observation, and encourages total involvement as players try to be precise in their treatment of the character they are portraying or the object with which they are working.

The elements of a pantomine to be used for evaluation are as follows:

1. Creative imagination
2. Characterization
    a. Facial expression
    b. Body expression
3. Action
    a. Use of given space
    b. Expression of idea

CREATIVE DRAMA AND IMPROVISATION

Creative drama or improvisation is participant-centered informal drama. It retains the spontaneity and imaginative qualities of dramatic play while incorporating form and structure. Material containing either original plots or those based on literature takes dramatic form. Dialogue is created by the players. However, the lines are not written down. Even though the drama may be played several times, it remains extemporaneous as long as the dialogue and movement do not become set. Members of the group who are not playing are observers rather than an audience. When the drama is replayed they become the participants. Scenery and costumes are not necessary in creative dramatics. However, an article of clothing or a property may be useful in stimulating the child's imagination.

Participation in creative drama offers the following values to children:

1. Growth in aesthetic tastes through exposure to literary forms
2. Practice in critical thinking through independent thinking, planning, and evaluating

3. Development of social awareness through cooperative work with others
4. Opportunities to understand the viewpoints and life-styles of other people through enactment of characters in history, literature or contemporary life
5. Reinforcement of social studies concepts through improvisation of situations and events in our environment
6. Improvement of speech skills through creation and delivery of dialogue
7. Release of emotional tension through expressing a similar feeling in a characterization

Story dramatization is a popular form of creative dramatics. Creating a play from a story can be exciting and rewarding for children if the experience has been carefully planned by the teacher. The procedures for dramatizing a story are: (1) selecting and presenting the story, (2) organizing the material, (3) playing the story, (4) evaluating the dramatization, and (5) replaying the story.

The following suggestions may be useful when dramatizing a story:

1. Select a story of some literary worth suitable for the interests and tastes of the group. Literature for dramatization should contain a conflict of some type which builds to a satisfactory conclusion. The action should not be such that requires numerous scenes and settings. Select a story in which the characters are interesting and believable. After the story has been chosen, become thoroughly familiar with it so that it may be read or told to the group in an enthusiastic manner.

2. Through discussion with the class, organize the material for dramatization. List the following information on the chalkboard: the theme, sequence of action (plot), number of scenes, settings, and characters.
3. Build enthusiasm for the dramatization by having several children at a time pantomime the characters in succession. Individual pantomimes or improvisations pertaining to one incident in the story can be undertaken next. Many times the dramatization will not continue past this point. However, if the whole story is to be played, concentrate on one scene at a time. Replay the scene several times if the story is lengthy. Ideas for additional dialogue or action can be contributed by children after a scene is played. Any criticism should be positive.

Another facet of creative drama is improvising from a given situation which is taken from events in the school or community, from social studies learnings, from a picture depicting a happening, or from imaginative themes. Kits available which help the teacher develop children's ability to build improvisations are On Stage: Wally, Bertha and You, Combined Motivation Education Systems, Inc., 1971, Distributed by Encyclopaedia Britannica; and Theater Game File, CEMREL, Inc., 1971.

The elements of improvisation and creative drama to be used for evaluation are as follows:

1. Creative imagination
2. Characterization
   a. Oral expression - volume and intonation

b. Physical expression

c. Concentration - staying in character

3. Action

a. Plot sequence

b. Use of given space

c. Expression of idea

FORMAL DRAMA

Formal drama is a play presented from a script and requires rehearsals to establish patterns of character, movement, action and dialogue. Formal dramatics has its place in the elementary drama program. Since drama is a major type of literature unencumbered by description and exposition, it is the perfect material out of which creative dramatic activity may evolve.

There is a large variety of art forms from which to choose when working in formal drama: one-act plays, three-act plays, scenes, skits, operettas, pageants, tableaus, formal pantomimes, radio plays, or a combination of various types. The subject matter of formal drama may include plays for particular occasions or seasons, fantasy plays, and plays which teach lessons in certain areas such as citizenship, safety or health.

A play offers an excellent opportunity for reading practice. Interest is heightened by cooperative participation of the actor-readers; reading mechanics become less obvious; and the reading tone disappears in the spontaneous impersonation of character. In addition, participation in formal dramatics contributes to the growth of the pupil and gives him a sense of accomplishment and an appreciation for the finished product by

developing the following:

appreciation of literature

imagination

concentration

creative expression

oral reading skills

speaking voice

insight into understanding other personalities

sense of responsibility

self-discipline

poise

Answers to the following questions can be used as a guide for the teacher to select a play for elementary pupils:

Is the play convincing? Is there a "willing suspension of disbelief"?

Is the illusion of reality possible?

Is the play appropriate for the group presenting it?

Is it correct in historical setting? Does it accurately reflect the period?

Is it acceptable as literature?

Is the moral tone wholesome?

Are situations and emotions comprehensible to the pupil-actors?

Is the play free from strained situations and false sentiment?

The following suggestions are presented as only a starting point for the teacher to use when his experience in play production is rather limited. As more experience is gained, these primary suggestions are expanded and exceptions are taken for a more effective production.

SOME DO'S OF ACTING:

1. Arouse in your listeners the same feeling that you have.
2. Keep in character, even when not the center of interest.
3. Listen attentively to those talking.
4. Master the technique of voice, posture, and gesture so that the basic rules come automatically to you.
5. Keep relatively still unless you have something to do to portray your role in the play.
6. Keep within the stage picture, avoiding the extremes of downstage, upstage or wings.

SOME DO NOT'S OF ACTING:

1. Do not cling to the back of the stage.
2. Do not back off the scene.
3. Do not disappear behind other characters.
4. Do not turn your back to the audience.
5. Do not detract the audience's attention from the center of focus by facial expressions, pantomime or other movements.
6. Relax your hands by your sides if they are not being used to add to the characterization.

DEFINITION OF STAGE TERMS

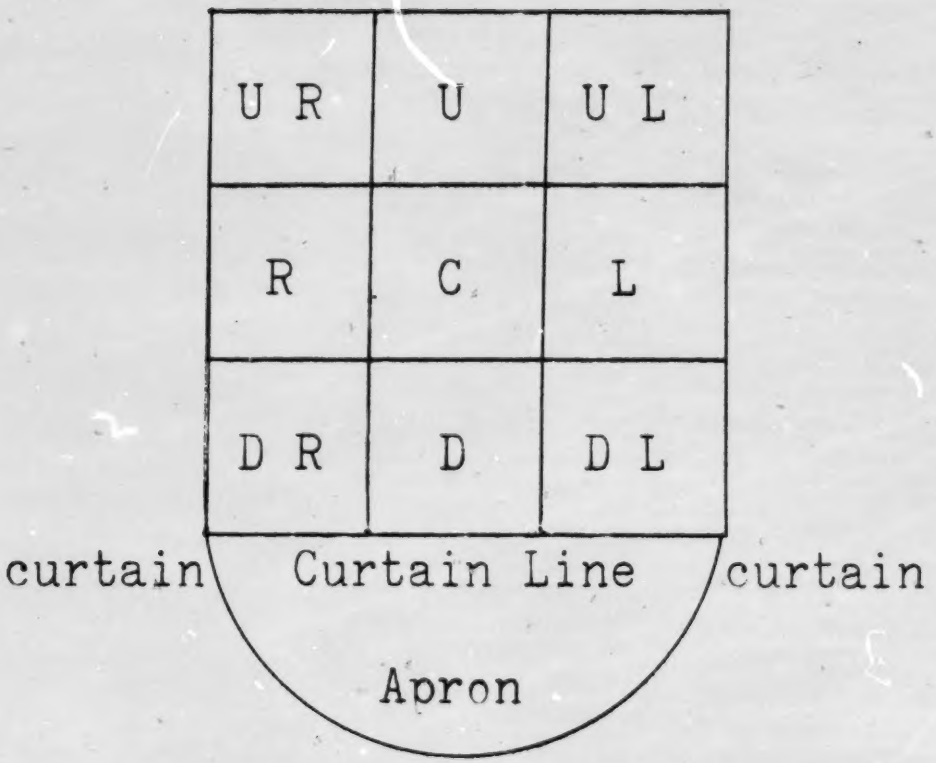
1. Above - upstage of an object or actor
2. Ad Lib - spontaneous line delivered by an actor
3. Apron - the area of the floor downstage of front curtain
4. Backstage - areas to the side or back of the stage
5. Below - downstage from an object or actor
6. Center - center of the stage
7. Countercross - movement by one actor opposite to cross of another actor
8. Cross - movement by an actor from one place to another
9. Cue - an end of speech or action which signals the start of another speech or action
10. Downstage - that part of the stage closest to the audience
11. Entrance - openings from which actors come on stage or actual crossings made on stage
12. Exit - openings from which actors leave the stage or actual crossing made to leave the stage
13. In - toward the center of the stage
14. Line - written speech of the actor to be memorized
15. Offstage - that part of the stage unseen by the audience
16. Onstage - that part of the stage seen by the audience
17. Out - away from center of stage
18. Properties - articles used by the actors; commonly called props
19. Stage crossings - the movement of actors to areas of the stage or toward exits or entrances
20. Stage groupings - arrangements of characters on stage for purposes of picture or composition

21. Stage left or Left - actor's left as he faces the audience
22. Stage right or Right - actor's right as he faces the audience
23. Upstage - that part of the stage farthest from the audience
24. Wings - areas to right and left of stage

The following is an outline to use in evaluating formal drama:

1. Preparation
2. Characterization
    a. Oral expression - volume and intonation
    b. Physical expression
    c. Concentration - staying in character
3. Blocking the action
4. Interplay with other characters

Stage Areas



U - Upstage
D - Downstage
R - Right
L - Left
C - Center

STAGE POSITIONS

THREE QUARTER
CLOSED RIGHT

THREE QUARTER
CLOSED LEFT

PROFILE RIGHT

PROFILE LEFT

CLOSED

THREE QUARTER
OPEN RIGHT

THREE QUARTER
OPEN LEFT

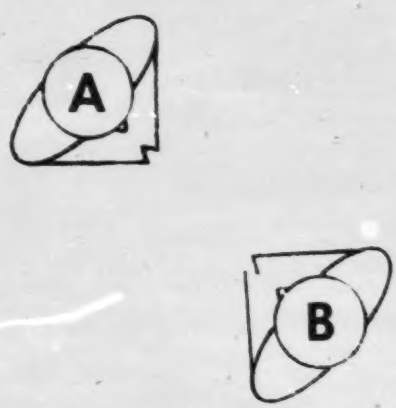
OPEN OR FRONT

AUDIENCE LOCATION

RELATIONSHIPS

ACTOR **A** IS "COVERED" BY ACTOR **B** .

AUDIENCE LOCATION



ACTOR **A** IS "UPSTAGING" ACTOR **B** .

AUDIENCE LOCATION

FLANNELBOARD

The flannelboard can be used to add variety to drama activities. It provides interest when illustrations are needed in storytelling, talks, reports, or discussions. Children enjoy using the flannelboard, and they should be given opportunities for this activity.

The principal value of the flannelboard is the visual imagery that it creates. A talk is enhanced if the basic points are outlined on the flannelboard. A report or discussion can be made more purposeful if the charts are visualized on the flannelboard. A story comes to life as characters move on the board with a natural looking background.

Story characters are available commercially. However, characters can be made from children's color books, catalogs, or magazines. Silhouettes cut from felt are very satisfactory. Some of the best pictures are made by children themselves, using various art materials. Cloth may be pasted to light cardboard.

Use stories for the flannelboard which have actions easily portrayed, few characters, and a simple sequence of events. Following are some suggestions for using the flannelboard for stories:

1. Place the flannelboard where every child can see it.
2. Make certain that the pictures will adhere to the board.
3. Arrange the characters in order of appearance in a place easy to reach.
4. Be well prepared to tell the story.
5. Do not clutter. Have only the pictures needed on the board.

LISTENING

Listening is the ability to attach meaning to a series of heard sound sequences. Listening takes precedence as a means of learning for the child. Research has shown that in some elementary classrooms fifty percent of the pupil's time is spent in listening. Listening is utilized to an even greater extent in such non-school related activities as watching television, listening to the radio, and interacting with family and peer groups.

Listening is a primary factor in the communication process. It is basic to the learning of speaking, reading, and writing. However, the ability to listen effectively is not inherent. Listening skills should be taught in our schools just as conscientiously as reading skills. Diagnosis and individual treatment should be administered to the child who has a listening problem if he is to succeed in our verbally oriented society. A sequential program of listening activities designed to develop the pupil's listening skills is incorporated in the drama program. The program includes the following specific listening skills:

1. Auditory discrimination
2. Recall
3. Following directions
4. Story sequence
5. Note taking
6. Summarizing
7. Cause and effect
8. Creative listening
9. Fact and opinion
10. Inference

The primary source in the curriculum for the teaching of these skills is the SRA Listening Skills Program, Primary Level and Intermediate Level, Science Research Associates, Inc., 1969. This is a multi-level, multi-skills program consisting of recorded lessons and a teacher's guide. The teacher's guide contains the following:

directions to the teacher
the listening pre-test and the answer key for diagnosing pupil needs
the listening post-test for measuring pupil progress
the individual record sheet
extended activities provided to reinforce the skills presented in the recordings.

Many opportunities arise for the teacher to organize further listening activities designed to develop specific skills. However, the teacher must remember that the development of effective listening must be viewed as a long-range program in which the needed skills are thoroughly taught for an adequate period of time. Follow-up activities must be included from time to time in order to provide opportunities for maintenance of skills.

ORAL INTERPRETATION

Oral interpretation, or "Reader's Theater," is an effective tool for fostering the pupil's understanding of literature, developing his skills in oral reading, enhancing his personal development, and adding cultural enrichment. "Reader's Theater" involves reading orally from a text or script to an audience. The audience may be other members of the class or an invited group.

Interpretive reading of plays, stories, and poems by children can be an exciting and exhilarating experience both for the readers and the audience. Reading aloud brings to life the written word and develops an appreciation and an understanding of the language that is not possible in silent reading. Motivated by the performance situation, pupils are stimulated to study the text in order to comprehend the material sufficiently to entertain others. Since the readers have only their voices, their facial expression, and limited body movement to convey the ideas and emotions expressed in the text, they are motivated to develop good phrasing and expressive and fluent reading. Conversely, the audience, freed of stage settings and costumes, can let imagination soar. They are participants in a literary experience.

Of all the forms of oral reading, play reading is perhaps the most enjoyable and rewarding for children. A child's imagination and love of the dramatic can be utilized to the utmost by the oral reading of plays. Many a child who will shun his basic reader will work on a bit of dialogue until he has mastered the intonation patterns beautifully. He forgets himself and his problems as he becomes involved with the personality of

his character and the excitement of the plot. Even a disabled reader's self-confidence is enhanced by successfully mastering the reading of dialogue.

Cultural enrichment of the reader and the audience occurs in a dramatic manner. Plays which would be expensive and time-consuming to stage are presented as "Reader's Theater," and are thoroughly enjoyable. Poetry and stories which the child might not read independently become an aesthetic experience when they are presented as "Reader's Theater."

The suggestions which follow may be used as a guide for oral interpretation.

1. Assume a posture related to your character but acceptable for oral interpretation.
2. Stay in character if you are in a scene, regardless of whether or not you are speaking.
3. Use some device to let the audience know you are in or out of the scene being read. If you are in the scene you can move forward with others in the scene, or sit in a grouped position with others in the scene on steps, stools, and so forth. If you are not in the scene you can return to your seat, turn around if you are on a stool or, standing, lower your head, and so forth.
4. Hold the book (script) in one hand, leaving the other free to turn pages, hold book open, and gesture.
5. Suggest movement rather than actually moving.
6. Direct your words to other characters as if they were in the audience. Focus your eyes on an imaginary point to the

middle of the room and slightly above the heads of the audience if you are the narrator; slightly to the right if you are speaking as a character to a character to your right; and slightly to the left if you are speaking to a character to your left.

7. Know the material so well that you need only glance at your book occasionally.
8. Speak clearly, loudly, and expressively.

The following outline may be used for evaluation:

1. Preparation
2. Oral Expression
   a. Volume
   b. Intonation
3. Physical Expression
   a. Posture
   b. Handling of script and props
4. Audience Contact

PARLIAMENTARY PROCEDURE

Parliamentary procedure is an orderly and impartial method of conducting business. As teachers strive to foster democratic principles of living and respect for our governing institutions, many situations will arise in the classroom when parliamentary procedure can be taught and practiced.

Many elementary schools elect delegates to student council and Junior Red Cross and elect officers for various projects. If children learn to govern themselves and arrive at meaningful decisions through the use of parliamentary procedure, today's student will gain the valuable training which will prepare him for his role as tomorrow's citizen.

Praliamentary procedure provides for the full and democratic expression of the opinions of every member of the group. It provides for an orderly presentation and consideration of issues. The rule of the majority and the rights of the minority are assured. It develops each individual's desire to accept responsibility for himself and his own actions.

Books are available which may be used as guides in the use of parliamentary procedure if older pupils become motivated to explore it more thoroughly. Following is a sample of a simple meeting, a description of the minutes, and an explanation of motions.

Sample Meeting

Don: The meeting will now come to order. The secretary will read the minutes of the last meeting.
(The minutes are read.)
Are there any additions or corrections to the minutes? If not,

the minutes are approved as read. (or, The minutes are approved as corrected.)

Are there any announcements or reports of committees?

Is there any unfinished business?

Do we have any new business?

Jim: Mr. President. (He "has the floor.")

Don: Jim. (The president "recognizes" him.)

Jim: I think we should plan what we're going to do at our meetings.

Don: That's a good idea. Who has a suggestion?

Barbara: Mr. President.

Don: Barbara.

Barbara: I think that five of us should tell about our hobbies at each meeting.

John: Mr. President.

Don: John.

John: I think we might get mixed up that way. Let's talk about one hobby at each meeting.

Frieda: Mr. President.

Don: Frieda, you have the floor.

Frieda: I move that we talk about one hobby at each meeting.

Joe: I second the motion. (He does not have to be recognized to second the motion.)

Don: It has been moved and seconded that we talk about one hobby at each meeting. Is there any discussion? If there is no discussion, we are ready to vote. All in favor say, "Aye."

Most of class: Aye.

Don: All those not in favor say, "No."

A few: No.

Don: Since the majority of the class said, "Aye," we will talk about one hobby at each meeting.

Is there any other business? If not, we are ready for a motion to adjourn. (When you adjourn a meeting, you end it.)

Georgia: Mr. President.

Don: Georgia.

Georgia: I move that we adjourn.

Joyce: I second the motion.

Don: It has been moved and seconded that the meeting be adjourned. All those in favor say, "Aye." (Many "Ayes.") All those opposed say, "No." (Silence.) The meeting is adjourned.

The Secretary's Minutes

The secretary's minutes should be simple and brief but accurate. They should tell the name of the class or club, the date, the name of the presiding officer, a brief summary of what was done, including motions which were made (whether passed or lost), who made them, and the way in which each motion was disposed of. Also include the time of adjournment, and the signature of the secretary.

Motions

A "motion" is a suggestion or an idea that is put before a club or group for their decision. A decision is an answer, usually "yes" or "no."

A "motion" must be made, it does not just happen accidentally. Someone within the group must "make" a "motion" before the rest of the group can vote about it.

The proper wording is "I move that . . . ."

A motion may be discussed before a vote is taken about it, but it must be disposed of in some way before any other business can be taken up by a group using the rules of parliamentary procedure correctly.

A motion must be "seconded" or "supported" by some person other than the one who makes it before a vote can be taken about it.

The proper wording for a second is "I second the motion" or "I second the motion that . . . ."

The president should always repeat the full wording of every motion and announce that it has been seconded before a vote is taken.

PUPPETRY

The use of simpler forms of puppets in the drama room provides opportunities for children to express themselves creatively and work together cooperatively. Many teachers discover that children often respond through puppets when they are unable to perform otherwise. The puppet serves as a mask, enabling the shy child to achieve a freedom he cannot attain in acting a part. Children learn to work together for a successful performance when they are dependent on each other. The closeness of the players brings children into a situation where each member of the group must assume responsibility for himself and his actions. An aggressive child learns to be part of a coordinated whole. A child's creative powers develop as he makes the puppet, helps plan a puppet play, and creates the dialogue for his puppet.

Puppetry may take many forms, ranging from a conversation between simple stick puppets to a complex puppet show featuring marionettes. Marionettes, dolls which are manipulated by strings, are fascinating to children, but are too complicated for general use in the drama room. The following can be used as a guide in selecting types of puppets to make and use:

1. Hand puppets. These include the glove and mitten type and the sock puppet. These are controlled by the hand (usually the index finger for the head and the little finger and thumb for the arms). The puppet's head may be stuffed, or made of a tennis ball or anything else that strikes the imagination. Buttons or bits of felt can be added to serve as eyes, nose, and mouth.

2. Stick puppets. These easy-to-make puppets can be cardboard figures with a stick attached to the back. The puppet is then moved from side to side to suggest animation.
3. Paper-sack puppets. These puppets are easily made and fun to manipulate. The character which the puppet is to represent can be colored directly on the sack. Cloth and other ornamentation can be glued on to make interesting costumes. Yarn can be used for hair.
4. Shadow puppets. These puppets are like stick puppets except that they are not colored and have holes in the faces for features. The shadows of the figures are seen as they function behind a screen.

A puppet stage may be improvised from an overturned table or may be be built especially for puppet shows. A diagram is included which can be used as a guide for building a puppet stage.

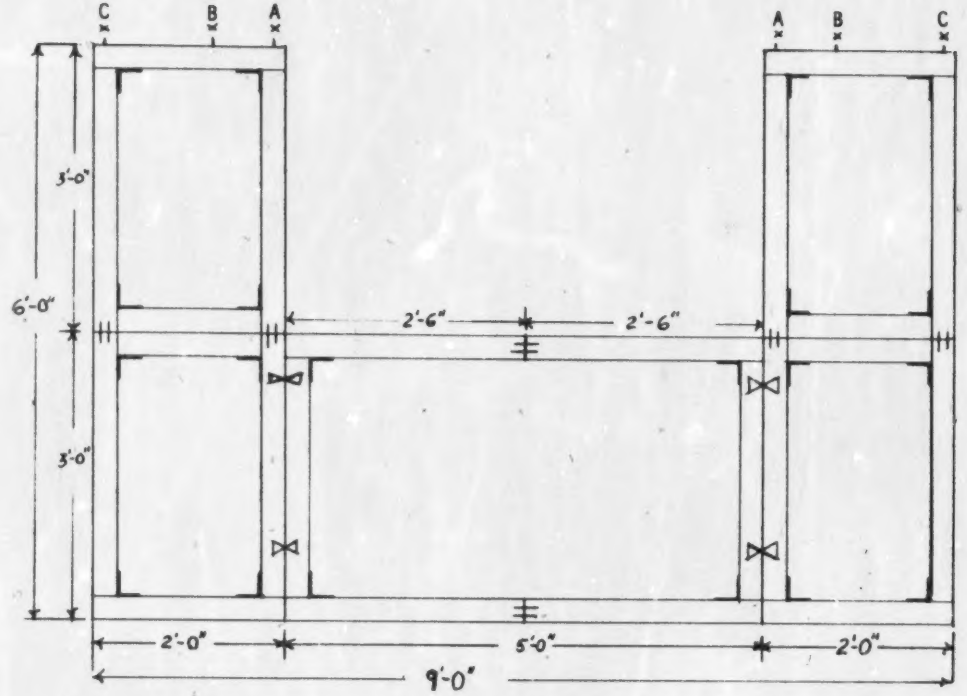
Puppets may be used to dramatize incidents related to social studies themes, to solve behavior and social problems within the school, to dramatize stories, and to create original plays. The following suggestions relate to the use of puppets in a story or play.

1. Limit the play to a certain number of minutes to prevent the adding of dialogue during the performance.
2. Have children include in their original plays a recognizable plot, a limited number of characters, and the beginning, the climax, and the ending.
3. Keep the dialogue brief and exciting.

4. Allow players to rehearse enough to learn to manipulate skillfully the puppets so that they can suit the actions to the words they speak.
5. Incorporate music and sound effects when appropriate.

FRAME

Main Section - Rear-elevation



LEGEND: = - Hinge on front - use 2 1/2" fixed pin back flap hinges

⋈ - Hinge on back - use 2 1/2" fixed pin back flap hinges

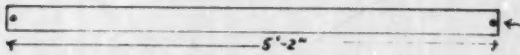
L - 3" metal corner brace

⊼ - Location of holes on top edge for cross bars

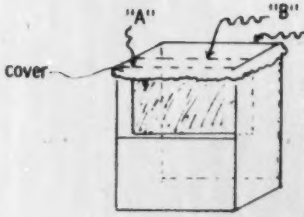
} Use #8 3/4" wood screws to attach all hardware

Lumber - Use 1" x 3" clear white pine

Cross bars cut three (3) A, B, and C



- hole for pin use 16d common nail for pin



Make cover from same material used to cover frame

Bar "B" - attach black cotton cloth which will not obstruct vision. Cloth must be 60" x 36" (seamless).

Bar "C" - attach black cloth which will allow little or no light through. Cloth must be 60" x 60" and may have seams.

PORTABLE PUPPET THEATRE

Designed by

Richard E. Eschliman
University of Tulsa

12/29/71

STORYTELLING

Storytelling is giving an account of an event or a series of events, real or imaginary. It is the art of giving joy and instruction to an audience through world pictures.

Storytelling has many benefits aside from entertainment, both for the storyteller and the audience. Children are exposed to worthwhile literature and vocabulary; they learn of other people and places; they find that others share their problems; and many develop an empathy for people of various circumstances and environments. Storytelling gives children an opportunity to learn that events follow in sequence, that a story has four parts: introduction, development, climax, and ending, and that every story has a plot. Stories for telling should contain swift action and have dramatic qualities and emotional appeal. Many of these stories may be dramatized after they are told and presented for an audience.

Younger children enjoy telling stories of familiar things -- home, children, familiar animals and birds. Accumulative tales are especially worthwhile; they satisfy the child's instinctive love of rhythm. They usually are within his experiences, and they deal with familiar elements. Fairy tales are a delight to eight- and nine-year-olds and are fun to dramatize. As children grow older, stories of adventure, mystery, and heroism are appealing.

The storyteller must know his story well before he tells it. He should reread it several times so that he may make the plot, language, and style his own. The story should be thought through, incident by incident, and its action mentally outlined.

When he tells the story, the pupil may wish to use some object or wear some garment which suggests the time of the story or a character within the story. Encourage the child to speak slowly, clearly and loudly, and to make his tale exciting by the use of gestures and voice.

Original stories are also very important to a child's creative development. After a child has heard stories and has learned the elements of a story, he will find it easy to compose his own. A group story helps teach children the parts of a story and is also entertaining. The teacher can appoint one child to begin the story, three or four more to develop the story, another to tell the climax, and finally one to end the story. Another device is to place six or seven chairs in a row, then appoint children sitting in designated chairs to give the beginning, development, climax, and ending. Various holidays, such as Halloween, and certain incidents such as the first snowfall may also motivate children to compose original stories.

The elements of storytelling to be used for evaluation are as follows:

1. Creative imagination
2. Organization
    a. Beginning
    b. Development
        (1) Conflict
        (2) Sequence of events
    c. Climax
    d. Conclusion
3. Oral Expression
    a. Volume b. Intonation
4. Audience contact

TALKS

Giving talks for an audience provides valuable experience for the pupil to speak with poise and to communicate ideas clearly. Communicating ideas effectively is an essential skill in today's society, and activities which develop this skill should be adapted according to the age and interests of the child.

The contents of talks evolve from simple to complex themes as children mature. Very young enjoy the "show and tell" period in which they feel secure because they can hold an object in their hands and describe it, tell of its origin, its use, and so forth. Primary children enjoy sharing amusing or unusual experiences. Older children are challenged by reporting on various subjects, presenting demonstration speeches, giving talks on hobbies, and giving persuasive speeches.

Talks may be classified as informal or formal. An informal talk is presented with a minimum of preparation in a relaxed manner. Topics for informal talks may arise naturally, from current happenings in the home, school or community, or from the child's experiences. A box from which the pupils can draw topics for impromptu talks is helpful in motivating children. Formal talks are carefully prepared. The material is organized, outlined and studied. Social studies themes are a source of many possible topics. Talks on symbols of our country and on American heroes instill feelings of patriotism and loyalty to America. A school election or mock election provides an opportunity for the presentation of persuasive speeches.

The following should be stressed in the preparation of all talks: presenting information in sequence, communicating ideas clearly and concisely, and organizing the material to include an introduction, a body, and a conclusion. Even young children can learn that a talk has a beginning, a middle, and an ending. Good speech habits should be expected when the talk is delivered.

Encourage older pupils to prepare an outline which contains the main ideas they wish to communicate, then have them refer to the outline as they present their talks. Discourage reading verbatim from written talks as this tends to cause poor delivery and dependence on the manuscript.

The following outline may be used for preparing and presenting formal talks.

Preparation

1. Title
   a. Identifies subject
   b. Captures interest
2. Introduction
   a. Arouses interest
   b. Provides a frame of reference
3. Key Idea

   States in a sentence the purpose and subject of the speech
4. Body of Speech
   a. Explains clearly and concisely the key idea
   b. Contains evidence such as statistics, illustrations, testimony, etc.

5. Conclusion

   a. Summarizes the main points

   b. Contains a plea for action (if persuasive)

Presentation

1. Delivery

   a. Speaks loudly

   b. Speaks clearly

   c. Speaks expressively

2. Posture

   a. Stands in a poised and relaxed manner

   b. Uses gestures appropriate to the occasion

3. Visual aids (if applicable)

   Uses aids to enhance the speech

The elements of formal and informal talks to be used for evaluations are as follows:

1. Information
2. Organization
   a. Introduction
   b. Development
   c. Conclusion
3. Preparation
4. Originality
5. Appropriate Language
6. Oral Expression
   a. Volume b. Intonation

CONDUCTING ACTIVITIES

Use the following Four-Step Process to conduct drama activities.*

I. Relaxation

During this period the teacher leads the class in exercises which free the pupils' minds of thoughts which are not cogent to the drama process and which focus attention on a single point.

A. The following exercises require mild physical exertion and a degree of concentration:

1. Have the pupils lie on the floor flat on their backs, hands at their sides, first tightening the muscles of their body at direction of teacher, then relax all muscles of the body at command of teacher. (These are done in a series - tighten up-relax, tighten up-relax, relax-tighten up.)
2. Have the pupils stand, feet comfortably apart, raise their arms to shoulder height at sides of body, slowly clench the fists, then extend arms and hold under extreme tension for 20-40 seconds. Encourage them to relax arms and shake hands vigorously.
3. Direct pupils to stand with eyes closed and move to music of different kinds.

(You, the teacher, are encouraged to develop numerous other exercises so that a feeling of spontaneity will be present at all times.)

*Richard E. Eschliman, Associate Professor of Theatre, University of Tulsa, Tulsa, Oklahoma.

B. The following group exercises establish a mood for participation, cohesiveness and purpose within the group through a task to be accomplished.

1. The cave exercise

Turn out the lights. Pupils go to different parts of the room so that each is in his own little private space. Each must keep his eyes closed as he gropes through the darkness of a cave to find another person to help him search for the entrance. Pupils must be careful because each is in a tiny passage. As they touch another person the passage becomes bigger. As the groups meet they stand up, and without verbal communication a leader evolves who will lead them to the entrance.

2. The airport game

One pupil acts as the ground control. One pupil is a pilot flying blind (blindfolded). Ground control must direct the landing on a runway with randomly placed obstacles as books, coats, with verbal instruction. The pilot may not speak.

3. The mountain climbing game

The pupils put imaginary packs on their backs, then traverse in places depicting different kinds of terrain, e.g., soft sand, hard dirt, rock, gravel, mud. Then they approach and must cross the face of a cliff on a narrow ledge which is divided in the middle by a deep crevice. They must then join hands to help each other across.

4. Detective games

Use Skill 3, from Learning Discussion Skills Through Games, page 23, Stanford, Gene and Barbara, Citation Press, 1969, for this activity.

II. Concentrated Activity

During this period the teacher guides the pupil step by step, pointing out discoveries and/or revelations. This period is directed and controlled by the teacher. It is the first real involvement with the subject matter to be covered. All basic skills are given to the pupil and are used by the pupil. As the pupil gains confidence in his ability to use these skills, he will become much more involved and the next step naturally follows. At this time, encourage the pupil to pay no attention to what the other pupils are doing.

III. High Activity

During this period the teacher becomes the observer. It may be necessary, at times, to give needed direction, answer questions, and offer encouragement to sustain the activity to the desired end. Any participation by the teacher during this period must be kept to the barest minimum. The teacher should use this time for evaluation. Remain on the outer fringe, but in control.

IV. Transition

This is the shortest period of the four. The transition is nothing more than preparing the class for the relaxation-concentration period of the next activity.

The following are points to consider when conducting the four-step process.

1. The time of each activity including all four steps will vary greatly from as few as five minutes to several class periods.
2. If an activity continues through several class periods, it will be necessary to begin each class with a relaxation-concentration period, after which the activity can be resumed.
3. Each activity must have a beginning, development, and an ending.
4. Music with strong and easily distinguised rhythms and/or melodies is helpful in encouraging the pupils to participate.
5. The use of color, abstract shapes, forms, and imaginative use of lighting is most advantageous in helping to create a stimulating atmosphere.
6. Let the pupil know what is expected of him. Although expectations may not be realized in the first attempt, do not give the impression to the pupil that little is expected of him.
7. Be honest in critiquing pupils' work. When the teacher is pleased with the pupils' performance, this information should be shared with pupils. If the quality of work is disappointing, suggest to pupils how they can improve.

At the beginning of the year the teacher may wish to use the following to introduce the drama program to pupils:

> The stage is where we often think that all drama takes place, but this isn't always true. Plays are often given on stages, but drama can occur wherever there are people. Drama comes in many forms. The first form is pantomime. What is pantomime? (Pupils respond.) Stand up. Pretend that you are getting a drink from a faucet. Each of you just did a pantomime. It is nothing more than telling a story without making any sounds. Turn to the person next to you. Imagine that this pupil is a car. Wave a greeting to the other as his car passes you. (Action) This time I want you to do the same thing except that you are to say something. (Action) What you have just done is called improvisation. Improvisation is pantomime's big brother.
>
> You might say that improvisation is a pantomime with words. If you pretend that you are someone else and act and talk as they do, then you are acting. Acting is the performing of a character in front of an audience. There are many more terms and things that we will encounter as we go along. All of these things plus others are drama.
>
> Speech, or communication, is the most necessary thing in our lives. Imagine having to go through life without being able to talk to someone. Talking and speech are not the same thing. You can talk to a wall but you can only

communicate with people. Without a listener, there can be no communication. How many of you have ever talked to a friend and felt like he wasn't really listening to you? Being a good listener is as important as being a good speaker or a good actor. We spend more time listening than speaking, reading, or writing. During the year we will learn there are many ways to listen and to communicate with people.

This Prompt Book should be used merely as a springboard by the creative teacher. More in-depth treatment of the skills to be developed through the different activities can be found in the reference books placed in every Drama Room. Also, Continuing Education courses are available from time to time presenting effective motivation and teaching methods for the teacher.

Further experiences can be provided for pupils by people in the community who can perform or provide aesthetic experiences in the realm of arts and humanities. Contact the Speech Office at the Education Service Center for further information.